



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

reliance on antiquated authorities. What shall we say, for instance, when we read in the Holbein notice: "The picture of Mr. Morett . . . one of the finest of Holbein's works. It is *not known* whom it represents. Thomas Morett was a distinguished jeweller," etc.?—or: "A celebrated *woodcut* . . . has been more recently printed; for the *copper* still exists"?

These remarks are made regretfully, and with some degree of reluctance; but as they deal with facts only, they do not stand in need of justification.

S. R. KOEHLER.

ART AND THE FASHIONS.

L'ART DE LA MODE: *Revue Mensuelle de l'Élégance*. Paris. [New York: J. W. Bouton.]

OWHERE outside of France, perhaps, would any one have attempted to start such a periodical as this,—a fashion journal aiming at a high artistic standard both in the matter of its letterpress and of its illustrations. Certainly nowhere outside of France would so great a measure of success have attended a similar enterprise. The journal is a folio of some twenty-five pages monthly, with many illustrations in the text, and with supplementary sheets containing colored fashion-plates. It is with the figures on these sheets that one is inclined to find most fault. It is not remarkable, of course,—as the journal professes to be a trustworthy record of current sartorial facts and not in any sense a missionary sheet,—that the costumes illustrated are merely the "latest fashions" as found in other papers, and not artistic adaptations thereof. But might it not have been possible for clever French draughtsmen to have been equally exact and equally detailed, and yet to have made the figures a little more natural and artistic in effect,—a little farther removed from the rigidity and insipidity of the ordinary fashion-plate? Fortunately, however, the figures are much better proportioned than usual. As every one knows who has attempted to copy even the most attractive designs, the figures are in almost every case so disproportionately long that an accurate reproduction of details results in a very different general effect from the one portrayed in the print. But no such disappointment will be in store for those who shall copy the plates in this magazine. The black and white sketches introduced into the text are very clever, being often from the hands of popular draughtsmen.

The letter-press of the magazine is light and frothy, of course, but exceedingly clever in its way,—with the truly Gallic cleverness that can make the veriest trifle important by charm of treatment and grace of imagination, that can even make an occasional passage of doubtful taste and morality seem amusing rather than shocking by dint of wit and a dainty semblance of *naïveté*. Each number contains elaborate descriptions of recent entertainments and of the toilets worn thereat, written with so much literary skill that one can imagine them perused with pleasure by masculine as well as by feminine eyes. The other articles include occasional novelettes, a monthly *Courier des Théâtres*, letters dealing with society topics, and papers that cleverly treat of art of many kinds. Some of the contributors are well known literary men. When I say that the name of Arsène Houssaye is prominent, being attached to

some articles called *L'Art d'Être Belle*, I give as good an illustration as possible of the general tone and level of the literary work. Intended, of course, primarily for feminine readers, it is safe to say that the cleverest mammas of Paris may be amply amused by the pages of *L'Art de la Mode*, but that they may hesitate at times to put them into the hands of the typical *jeune fille*.

A series of papers dealing with *Les Grandes Dames* of Paris has just been begun, the first instalment being accompanied by a portrait sketch by Jacquet. More important is a series of articles that treat of the work of the many women painters now resident in France, and give reproductions of their pictures. One is glad to see prominent upon the honorable list the name of our compatriot, Miss Cassatt, and to find that to no one is accorded higher praise than falls to her share. I select a few phrases from among many more of similar import:—"Miss Cassatt merits all praise. She has conquered for herself one of the foremost places among artists. Her diverse and numerous works bear witness to her as being an artist *de grande race*. Her compositions are exquisitely modern and characteristic." Miss Cassatt's pastels receive equal commendation with her work in oils, especially when they take the shape of children's portraits.

In addition to its record of contemporary things, *L'Art de la Mode* aspires to instruct its readers in the fashions of days gone by. To be highly commended in this connection is a fine colored plate after a miniature in the *Heures de Grimaldi*, which gives a good idea of the dress, both masculine and feminine, of the fifteenth century. Another large sheet is filled with colored illustrations of the fantastic head-gear of the latter half of the last century.

M. G. VAN RENSSLAER.

NOTES AND ANNOUNCEMENTS.

AMERICAN.

MESSRS. CHARLES TABER & Co., of New Bedford, Mass., publish an *Adirondack Portfolio with Illustrations from Nature by W. S. Macy*. "The object proposed in this Portfolio," says the short prefatory notice which accompanies the seven plates, "is not to give literally accurate Views of Scenery in the Adirondacks from special points of view, but rather to present such sketches as will avoid monotony and give a truthful representation of its peculiar characteristics. This being the first publication as yet made by this improved process, there have been many difficulties to overcome." The "improved process" is the artotype, which is the unfortunate name given to one of the many varieties of the heliotype process. The result is pleasant, technically, the prints being soft and rich. Whether the shortcomings of some of the plates are due to the difficulties alluded to, it is impossible to tell, without a knowledge of the originals. Mr. Macy is well known as one of the younger landscape painters of New York. The same firm announce that they have in preparation a series of designs by noted American artists, such as R. Swain Gifford and others, which are to be reproduced by the same process.

MESSRS. ESTES & LAURIAT will issue in book form next fall, with an additional chapter and additional illustra-